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**STAGE TECHNIQUE  
MADE EASY**

Selma Paley Morosco and Athea Lounsbury are widely known for their work on the stage and are recognized as two of the foremost coaches for the stage, radio, and motion pictures.

They have compiled this series of instruction as a Complete Simplified Course in Acting, for those who desire to become stage and motion picture actors and actresses, public speakers, television and radio artists, and dramatic instructors.

This book will also be found invaluable for classes in dramatic interpretation and as a cultural background for poise, posture, and diction.

# STAGE TECHNIQUE MADE EASY

By  
**SELMA PALEY MOROSCO**  
and  
**ATHEA LOUNSBURY**

Assisted by  
**OSCAR**



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## FOREWORD

Deep down in the heart of everyone is a secret feeling that he or she can act. That feeling is engendered no doubt by the great fundamental truth, never so well expressed as in the pithy—*All the world's a stage, and all the men and women merely players*—of Shakespeare's AS YOU LIKE IT.

The art of Acting may be expressed as an intelligent interpretation of the reactions of human beings under various situations of life. Like every other art, it is comprised of a varying degree of innate genius in the artist himself—PLUS a fixed degree of talent in perfecting the fundamental mechanics of his art, in Acting known as STAGE TECHNIQUE.

In Acting, the fundamental mechanics are: voice, diction, facial expressions, pantomime, facility, fluency and ease in the natural coloring of words and phrases. It is in the degree to which an actor has developed his talent toward perfection in these mechanics that he establishes his status as either professional or amateur.

Poise and fluency in acting develop from the actor's knowledge of these mechanics and his continued practice in them. To poise and fluency alone, the professional actor owes a large portion of his ability to create—by the very naturalness of his presentation—a character who is alive before our eyes, our ears, and our emotions.

The amateur is simply untrained material. His actions, his voice and diction—because of lack of practice in the fundamental mechanics of his art—are not always in character. The performance is not smooth, and so the audience is not carried over the footlights into the reality of the character on the stage—a necessary element for the thorough enjoyment of a play by any audience.

We have endeavored in this series of “technique analyses” and “technique practices for mastering the mechanics of acting” to bring to the amateur a short-cut to the true fundamentals of the professional theatre.

Knowledge is Power—in the art of Acting too, and this power will give complete freedom from SELF-CONSCIOUSNESS for those who wish to follow the legitimate stage, public speaking, radio, television, motion-picture, dramatic teaching, entertainment, or social life.

Those starting out on a career as a professional actor or entertainer will find this series of great value in preparing for practical stage experience.

THE AUTHORS

*Stage Technique is the mechanics of all moves made on the stage, including walking, sitting, running, movements of hands and arms, and similar procedures. All actions of the Actor come under the heading of Stage Technique. Why is Stage Technique necessary? Simply because it gives to the Actor or anyone applying its principles—Poise, Perfect Posture, and Mastery of the Body, at all times.*

# EXPLANATION OF DIAGRAM OF STAGE

3—Center stage.

All space between 1 and 2 is Stage Right.

All space between 2 and 3 is Right Center.

All space between 3 and 4 is Left Center.

All space between 4 and 5 is Stage Left.

## ENTRANCES AND EXITS

R1 Right First  
R2 Right Second  
R3 Right Third  
R4 Right Fourth

L1 Left First  
L2 Left Second  
L3 Left Third  
L4 Left Fourth

UR Up Right  
URC Up Right Center  
UC Center  
ULC Up Left Center  
UL Up Left

Note: If the letter E is placed after any of the above  
it is abbreviation for ENTRANCE.

All entrances indicated on diagram are not used at one time—the choice depends entirely on settings.

## EXPLANATION OF OTHER INITIALS USED

R Right  
RC Right Center  
DR Down Right  
UR Up Right  
DRC Down Right Center  
URC Up Right Center

C Center  
UC Up Center  
DC Down Center

L Left  
LC Left Center  
DL Down Left  
UL Up Left  
DLC Down Left Center  
ULC Up Left Center

D or DS or Down—means Down Stage—toward front of stage.

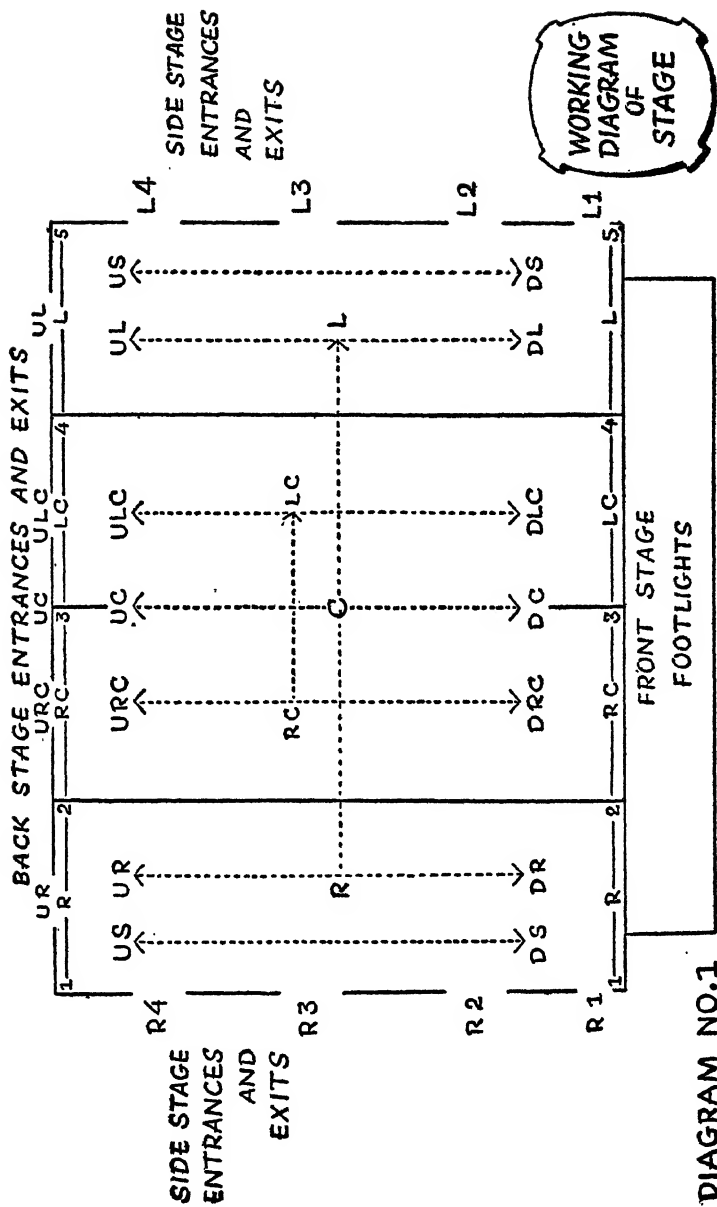
U or US or Up—means Up Stage—toward back of stage.

Dotted lines indicate Crosses (X's).

R.....L means cross stage from Right to Left.

RC.....LC means cross stage from Right Center to Left Center.

There are many other combinations of crosses not shown on diagram.









# STAGE TECHNIQUE MADE EASY

This instruction applies to both men and women unless otherwise stated.

## POSTURE

First—draw in abdomen until you feel muscles firm—then—lift diaphragm, which automatically throws the shoulders into proper place. Do not throw shoulders back, thus forcing arms into unnatural position. This posture must be maintained at all times on stage, when walking, standing, running, or sitting—unless “part” is a character of old age or something equivalent. “Oscar,” our assistant, will illustrate.

Fig. 1



Stand like this—position of feet is also correct

Fig. 2



Do not stand like this

## STANDING

When standing on stage—take above posture. Keep both feet—weight evenly divided—firmly planted on floor of stage. **DO NOT SHIFT** weight from one foot to the other. Do not stand on the side of your foot.

## POSITIONS WHILE STANDING

The UPSTAGE foot must be slightly forward—feet approximately six inches apart. If so desired—weight may be placed on DOWNSTAGE foot, leaving Upstage knee slightly bent. If facing audience, weight may be placed on either foot—with opposite knee bent.

Arms may hang loosely at sides, or Downstage hand may be placed lightly on hip for women and in trouser pocket for men. Remember: KEEP FEET STILL—same applies to HANDS. Do not move until ready for next action.

Fig. 3



Weight on Downstage  
foot—Upstage knee  
slightly bent—Down-  
stage hand on hip

## UPSTAGE FOOT AND DOWNSTAGE FOOT

The UPSTAGE foot is foot toward back of stage, if standing sideways on stage. If facing audience or back to audience—UPSTAGE foot is foot nearest side of stage on which you are standing. If on Stage Right—foot nearest Right side of stage is the UPSTAGE foot. If on Stage Left—foot nearest Left side of stage is the UPSTAGE foot.

The DOWNSTAGE foot is foot nearest audience, if standing sideways. If facing audience—DOWNSTAGE foot is foot closest to Center.

## POISE

POISE on the stage, or off stage, means correct posture and complete control of the movements of the body at all times. POISE is also the control of the mind and feelings—when you are POISED, you have the feeling of balance—calmness—security—and power. Your mind is receptive and capable of meeting instantly any and every situation.

Of all the qualifications necessary for public speakers, actors, and those desiring drawing-room culture, POISE ranks first, because it brings to the individual charm and naturalness.

It must be firmly planted in the actor's mind that EVERY MOVE ON THE STAGE is instantly recorded to the audience.

No unnecessary move must be made by anyone at any time on the stage. Only move when directed to do so.

Never move on other actor's lines or business unless action of play calls for movement at the time.

Do not play with beads—belts—buckles—bags—gloves—handkerchief, or move hands in pockets—or constantly move fingers.

The actor must watch for nervous mannerisms and overcome them—for example, unusual twitching of body or face.

Moving from one position to another, whether it be walking, sitting, or changing arm positions, etc., must be done with absolute ease and calmness.

No jerky movements are permissible at any time, regardless of character or speed of action.

MELT into your positions.

## CORRECT WALKING

Correct walking is the art of positive relaxation. By positive relaxation we mean relaxation which allows controlled free-

dom of the muscles but does not at any time resemble limpness or slumping.

Next to POISE, POSTURE and CORRECT WALKING are vital factors for success in acting, public speaking, or in the drawing-room.

The FIRST STEP in correct walking is—draw in abdomen muscles, until firm, and lift diaphragm—in other words, take correct posture as shown in figure No. 1.

The SECOND STEP in correct walking is—an easy swing from the hips, bending the knees. As foot leaves the floor, knees bend slightly.

Fig. 4



First step

Fig. 5

Start with Upstage  
foot—bend knee

Fig. 6

Follow with Down-  
stage foot—bend knee

Do not bend knees too much or you will resemble a galloping horse.

Fig. 7



Do not step like this

Do not move shoulders in walking—all walking is done from the waist down. The popular exercise for this is to place a heavy book on the head while walking—if shoulders move,

the book falls off. This exercise is excellent, but we find that if you train yourself to keep shoulders still without aid of an outside agent, you acquire the habit of depending only on your own power of self-control—and once a habit is overcome in this manner, the effect is permanent.

The **THIRD STEP** in correct walking is—always start first with Upstage foot (meaning foot toward back of stage if standing sideways).

## TECHNIQUE PRACTICE

### For Correct Walking

A. The reasons for this can be plainly seen if you stand—sideways—in front of a mirror and start walking. Start with Upstage foot (in this case, standing sideways, foot farthest away from audience—the mirror). Follow with Downstage foot (here—foot nearest mirror) and continue walking two or three steps. Notice the ease and natural swing of the body when Upstage foot starts first.

B. Now—go back and stand sideways—same position—in front of mirror. This time—start with Downstage foot (here—foot nearest mirror). Follow with Upstage foot. Notice, when starting with Downstage foot first, how the bulk of your body is thrown toward the audience (the mirror, in this case), making an ungainly and an ungraceful picture.

The **FOURTH STEP** in correct walking is—as foot reaches stage or floor, the ball of foot and heel touch floor together. The ball of the foot touches floor slightly in advance of the heel, but it gives the impression that both ball of foot and heel touch at the same time.

Do not walk with heels striking the floor first—the audience is not interested in the soles of your shoes.

The **FIFTH STEP** in correct walking is—each step must follow the other in rhythm. The step must not be too long

Fig.8



Do not walk with heels  
striking the floor first

or too short. Each individual must determine his or her rhythmic walking momentum, to be used at all times, no matter what speed is required. For normal stage walking, do not walk too fast or too slow—walk a little slower than a normal walk off stage.

Ease and freedom and a comfortable relaxed feeling always accompany the correct rhythmic walking.

Correct walking consists of:

1. Correct posture.
2. All walking done from waist down, bending knees slightly—shoulders do not move.
3. Always start with Upstage foot.
4. Ball of foot and heel touch floor together.
5. Each step must follow the other in rhythm.

ADDED HINT to walking—turn toes slightly out. Now that doesn't mean a wide "V" shaped space between the feet—it means each foot about two inches from a straight line.

Fig.9



Like this—toes are  
only slightly off line

Fig.10



Not like this—toes  
out too far



## TECHNIQUE PRACTICE

## For Walking

1. Walk up and down room ten times, following directions for First and Second Steps in CORRECT WALKING. Do this until you feel easy and natural. Watch knees particularly—most people are stiff in the knees because of lack of bending them when they walk. See that shoulders do not move but that all walking is done from the waist down. Practice this until you feel natural. Keep arms either hanging loosely at sides—one hand on hip—or both hands on hips. Choose one position and hold it during practice. This helps to develop poise. You should alternate positions each time you practice.
2. Add to practice No. 1—the Third Step in CORRECT WALKING. Place audience at any side of room you prefer. Walk up and down room once, then stop—starting again with Upstage foot (this is the Third Step). Do this until it is natural for you to start with Upstage foot, keeping in mind correct posture, bending of knees—and walking from waist down.
3. Add to practice Nos. 1 and 2—the Fourth Step in CORRECT WALKING. Keeping in mind correct posture, bending of knees, walking from waist down, and starting with Upstage foot—add new practice of placing ball and heel of foot down together. This will be hard at first and takes a great deal of practice to perfect. Watch particularly that you do not come down on your feet too hard. Keep step light. If you will imagine that you are stepping on eggs and must not break the shells, it will help you acquire a light but firm step.
4. Add to practice Nos. 1, 2, and 3—the Fifth Step in CORRECT WALKING—also ADDED HINT TO WALKING. Combine together all the steps in walking into a rhythm of

natural ease to you. Don't forget—toes slightly out. Do not try this practice until you have completely mastered practice Nos. 1, 2, and 3.

### CAUTION

Do not be impatient—it sometimes takes months to perfect walking, as you must break down all wrong habits in walking you have acquired over past years.

### EXERCISES TO AID WALKING

#### For Men and Women

Do these with a smile. Oh, yes?

The following exercises should be done night and morning to limber the waist-line and relax the body. This will give added grace to the body.

Exercise No. 1. Place feet apart—knees stiff through entire exercise—hands clasped behind neck with elbows out at side—twist to side position—bend down and touch head to knee (if possible), straighten up—still in twisted position—twist front. Alternate sides. Repeat five times each side or ten times in all.

Fig. 11



Feet apart—knees stiff—hands back of neck—elbows out

Fig. 12



Twist to side position

Fig. 13



Bend down—touch knee

Fig.14



Straighten up—still  
twisted

Fig.15



Twist front in original  
position

Exercise No. 2. Place feet apart—knees stiff through entire exercise—hands clasped at back of neck. Twist to the side—bend back in twisted position as far as possible—straighten up—still twisted to side—twist front. Alternate sides. Repeat five times each side or ten times in all.

Fig.16



Feet apart—knees stiff  
—hands at back of  
neck

Fig.17



Twist to side

Fig.18



Bend back in twisted  
position

Fig.19



Straighten up—still in  
twisted position

Fig.20



Twist front in original  
position

Exercise No. 3. Place feet apart—knees stiff through entire exercise—clasp hands above head—straighten arms—twist to side—bend in twisted position—touch toes with hand—straighten up, still in twisted position—straighten front. Alternate sides. Repeat five times each side or ten times in all.

Fig. 21



Feet apart—knees stiff  
—hands clasped above  
head—arms straight

Fig. 22



Twist to side

Fig. 23



Bend in twisted position—touch toes

Fig. 24



Straighten up—still in  
twisted position

Fig. 25



Twist front

Exercise No. 4. Same as exercise No. 1 except—sit on the floor—feet apart and knees stiff through entire exercise. Alternate sides. Do this exercise five times each side or ten times in all.

Fig.26



Sit on floor feet apart  
—knees stiff—hands  
back of neck

Fig. 27



Twist to side

Fig. 28



Bend in twisted position—touch knee with head

Fig.29



Straighten up—still in  
twisted position

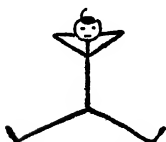
Fig.30



Twist front

Exercise No. 5. Same as exercise No. 2 except—sit on the floor—feet apart—knees stiff through entire exercise. Alternate sides. Do this exercise five times each side or ten times in all.

Fig. 31



Sit on floor—feet apart  
—knees stiff—hands  
back of neck

Fig.32



Twist to side

Fig. 33



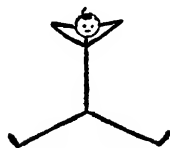
Bend back in twisted  
position

Fig. 34



Straighten up in  
twisted position

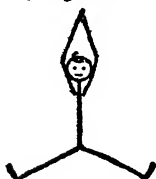
Fig. 35



Twist front

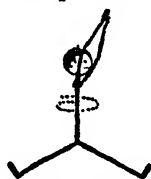
Exercise No. 6. Same as exercise No. 3 except—sit on floor—feet apart—knees stiff through entire exercise. Alternate sides. Do this exercise five times each side or ten times in all.

Fig. 36



Sit on floor—feet apart  
—knees stiff—hands  
above head—  
straighten arms

Fig. 37



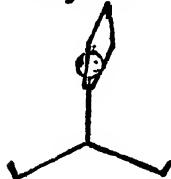
Twist to side

Fig. 38



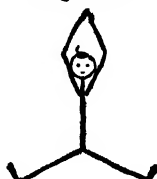
Bend in twisted posi-  
tion—touch toes with  
hands

Fig. 39



Straighten up in  
twisted position

Fig. 40



Twist front

Did you keep that smile? Fine!

Do not be spasmodic in doing these exercises. Best results are obtained by doing them regularly night and morning. If this is done faithfully, results are sure to follow. Do not be impatient for results—it takes weeks and sometimes months to limber the body.

We want to warn you that these exercises will make you a little stiff and sore for about a week and a half. After that the soreness and stiffness will leave. So hang on—we're for you! Yes, we agree it is hard work—but permanent results in anything take time and energy to acquire. Always keep in mind your ultimate aim, and all work becomes play.

To help make it real play—why not turn on the radio or victrola?

"Oscar" says that this helps a lot.

## URNS

When you walk to a given place on the stage, and then stop and change your course of direction, the movement necessary to do this is called a turn.

For instance, if you walk all the way across the stage, then decide to go back the same way—the movement which starts you back across the stage is a turn.

If you are standing still on the stage and wish to face in another direction, the movement you use to do this is a turn.

Remember—a finished turn is easy, natural, and rhythmic.

## THE TURN

A turn consists of pivoting on the balls of the feet, raising the heels slightly as you turn—returning heels to floor instantly on completion of turn and at same time shifting weight to Down-stage foot and leg.

## TECHNIQUE PRACTICE

## For a Turn

For the following four exercises, face toward an imaginary audience.

1. Stand still—feet apart (about six inches) and on line with each other for practice. Pivot (just one pivot) on balls of feet, to right—lifting heels slightly off the floor. As pivot is completed bring heels to floor, placing weight on Downstage foot and leg (meaning here—foot nearest audience).
2. Then pivot (once) on balls of feet, to position facing front (original position), following directions above for heels. Placing of weight in this case, since you are facing front, would be on the right leg, because you are next going to pivot left.
3. Repeat Practice No. 1 For a Turn—except turn left.
4. Repeat Practice No. 2 For a Turn—except this time in facing front, place the weight on left leg, because you are next going to pivot right.

Fig. 41



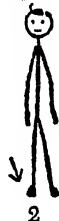
Original position—stand facing front—feet on line and six inches apart

Fig. 42



Pivot on balls of feet to right—weight on Downstage foot, arrow indicates

Fig. 43



Pivot back to front position—weight on right foot, arrow indicates



Fig. 44



Pivot on balls of feet  
to left—weight on  
Downstage foot, arrow  
indicates

Fig. 45



Pivot back to front—  
weight on left foot,  
arrow indicates

Repeat the above exercises—first right then left—twenty times. Do not bring heels down too hard—the whole turn should be done without effort. The audience should be absolutely unconscious of the fact that you are turning.

Do not raise the heels too high off the floor.

Do not go on with other turning exercises until this is completely mastered, as it is the basis for all turns.

Now with this practice accomplished you are ready to do a real turn. For a clear understanding of this explanation, let us divide the turn into two parts: 1—the quarter turn, 2—the half turn.

## THE QUARTER TURN

The difference between a quarter turn and the above practice turn is that you start with feet in proper standing position, which is—placing the Upstage foot a little ahead of the other.

It is called a quarter turn because you turn only a quarter of the way around a circle. Any slight turn that does not turn you more than a quarter of a circle around is a quarter turn.

## TECHNIQUE PRACTICE

## For a Quarter Turn

1. Now do a quarter turn—first to the right, and then to the left. Remember it is the same as above practice for turns, excepting that you start with Upstage foot—a little ahead of the other.
2. Stand on right side of stage facing Center.
  - A. In this position, which is Upstage foot?
  - B. Which is Downstage foot?
  - C. Which foot is ahead of the other?

Do a quarter turn, so that when finished you are facing audience.

- D. After turn, which is Upstage foot?
- E. After turn, which is Downstage foot?
- F. After turn, where is weight supposed to be?

Remember that the Right and Left on the stage is the ACTOR'S right and left when facing audience (refer to diagram of stage in front of book to learn all stage positions).

Work out above practice before referring to answers below.  
"Oscar" says—"Don't peek!"

## ANSWERS TO TECHNIQUE PRACTICE

## For a Quarter Turn

When standing on Right side of stage, facing Center—

- A. Upstage foot is foot nearest back of stage. In this case it is your left foot.
- B. Downstage foot is foot nearest audience. In this case it is your right foot.
- C. Upstage foot.

When facing front on Right side of stage after turn.

- D. Upstage foot is foot nearest side of stage. In this case it is your right foot.
- E. Downstage foot is foot nearest Center. In this case it is your left foot.
- F. Weight is on Downstage foot.

## THE HALF TURN

This turn is exactly like the quarter turn as far as mechanics go—but instead of just turning a quarter of a circle you turn a half circle on one pivot.

## TECHNIQUE PRACTICE

### For the Half Turn

Stand facing the audience on Left side of stage—your left foot is slightly in advance, because it is—in this instance—the Upstage foot (foot nearest side of stage)—weight is on Downstage foot and leg (foot and leg nearest Center). Pivot Right on balls of feet, heels slightly raised, and as pivot is completed, bring heels down and place weight on Downstage leg and foot (foot and leg nearest Center). Pivot half a circle in one movement. In other words, you were facing audience when you started to turn, and when you finish—your back should be toward audience. You have really just turned around. You never make a complete circle turn on the stage and never make a three-quarter turn in one movement.

## TECHNIQUE PRACTICE

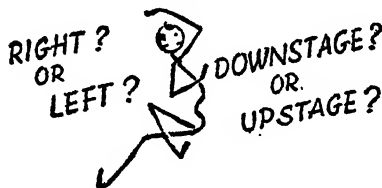
### For an Unusual Turn

Stand on Right side of stage—back to audience. Place weight on Downstage foot and leg (foot and leg nearest Center)—

Upstage foot is slightly forward. Pivot toward Center on balls of feet—heels slightly raised. This time, before lowering heels, slide Upstage foot (foot toward back of stage—which in this case is your left foot) ahead of Downstage foot (foot nearest audience). Now place weight on Downstage foot. Make this movement of sliding, almost one with the pivoting, so that it does not look jerky. It takes a little practice to do this easily and smoothly. If you were on Left side of stage—feet positions would be reversed. This turn is only used when your back is to the audience and you wish to make a quarter turn either to the Left or to the Right.

We have just tried these turns on “Oscar” and he says—

Fig. 46



“He’s all turned out”

Turns necessarily seem technical and difficult when explaining them—but they really become very simple when well practiced. We realize it is hard to understand the use of Upstage and Downstage foot, but in time this technicality will become so much a part of you that you won’t even have to stop and think about it. A little later on we will explain it in more detail. Just do each technique practice as it comes along—master it, and forget “What will I do in such and such a case?” until you get to that case. You will find that finally everything will become a complete picture and will only be a matter of routine motion.

## WALKING TURNS

A walking turn is simply the turn used when you walk to a given place and turn around. Both quarter and half turns are used depending on action of play. Remember—in walking on stage—ALWAYS start with Upstage foot. Remember—in turning—ALWAYS turn out toward your audience. The audience is not interested in your back.

## TECHNIQUE PRACTICE

## For Walking with Turns

Place an imaginary audience before you.

1. Stand on Left side of stage facing audience—Upstage foot a little ahead.

- A. Which is Upstage foot?
- B. Which is Downstage foot?
- C. Where should weight be?

Make a quarter turn to Right—Upstage foot still ahead.

- D. Now—which is Upstage foot?
- E. Which is Downstage foot?
- F. Where should weight be?

After quarter turn, take three steps to Right and stop—Upstage foot is still ahead.

- G. With which foot did you start walking?
- H. After stopping which is Upstage foot?
- I. After stopping which is Downstage foot?
- J. Where should weight be?

Now make a half-turn—pivoting OUT toward audience. When turn is completed, you are facing Left—Upstage foot is ahead.

- K. Now which is Upstage foot?
- L. Which is Downstage foot?
- M. Where should weight be? Why?

After the half-turn—take three steps to Left and stop—still sideways. Upstage foot is still ahead.

N. With which foot did you start walking?

O. After stopping which is Upstage foot?

P. After stopping which is Downstage foot?

Q. Where should weight be?

2. After doing the above practice in steps, complete the exercise without stopping. Stand on Left side of stage, facing audience—Upstage foot ahead. Make quarter turn to Right. Take three steps to Right. Stop. Make a half-turn (out toward audience), and take three steps Left. Work out above steps yourself before referring to answers. Remember—that as you complete turn—you step out with Upstage foot—so that pivot and first walking step is one movement.

## ANSWERS TO TECHNIQUE PRACTICE

### For Walking with Turns

(Refer to UPSTAGE FOOT AND DOWNSTAGE FOOT.)

Left side of stage, facing audience.

A. Left foot. (Foot nearest Left side of stage.)

B. Right foot. (Foot nearest Center of stage.)

C. Downstage foot.

After quarter turn.

D. Right foot. (Foot nearest back of stage.)

E. Left foot. (Foot nearest audience.)

F. Downstage foot.

After three steps Right.

G. Upstage foot. (Right foot in this case.)

H. Right foot. (Foot nearest back of stage.)

I. Left foot. (Foot nearest audience.)

J. Downstage foot.

After half turn.

K. Left foot. (Foot nearest back of stage.)

L. Right foot. (Foot nearest audience.)

M. Downstage foot—Why? Because it leaves Upstage foot free to start walk.

After three steps to Left.

N. Upstage foot. (Left foot in this case.)

O. Left foot. (Foot nearest back of stage.)

P. Right foot. (Foot nearest audience.)

Q. Downstage foot.

Practice walking turns up and down stage and across stage—watching feet on turns—and don't go on with other technique until you are sure of your turns.

## STROLLING

Strolling is a slow walk, used when you wish to pass time and have nothing else to do—when you are enjoying the beauties of a garden or park or walking in the moonlight, etc.

On the stage, you decrease your stage walking-gait to about half the speed, for strolling. Perfect strolling is easy, relaxed, and graceful. You naturally keep in mind all rules for good walking and posture. ALWAYS start strolling with Upstage foot.

## PACING

Pacing is continuous walking up and down or across, turning around and retracing your steps—you use mechanics of a walking turn in pacing. (Refer back to WALKING TURNS.)

## TECHNIQUE PRACTICE

### For Pacing

Start Upstage Right, facing audience. Walk down stage in straight line toward audience. Turn around and walk back Upstage Right to starting point. Turn around and walk back

down stage. Turn around and walk back up stage. Repeat about six times.

- A. Which turn is used in this pacing?
- B. Which foot do you start with at beginning of exercises?
- C. After turn, with which foot do you start?
- D. Which way do you turn?

## ANSWERS TO TECHNIQUE PRACTICE

### For Pacing

- A. The half-turn (refer back to HALF TURNS).
- B. Upstage foot (which in this case is Right foot because it is foot nearest side of stage).
- C. Upstage foot (which in this case is Left foot—foot now nearest side of stage). (Refer to UPSTAGE and DOWNSTAGE FOOT.)
- D. Toward audience (which is toward Center of stage).

The speed of pacing is determined by the emotion to be expressed at the time of pacing. For instance, if you are supposed to be impatient, it is a hurried movement. If you are thinking, it is a slow-walking movement, etc.

Pacing must be graceful with good posture—movement all from the waist down. Follow rules for correct walking, including feet, etc.

## HURRIED WALK

A hurried walk is a fast walk on the stage. It is used when you want to arrive at a given point in a hurry.

In a hurried walk you do not actually hurry on the stage—



you only give the impression that you are hurrying. For instance, in real life if you were in a hurry you would fairly tear across the room, but on the stage you only increase your stage walking-gait about three times the speed—this gives the impression of hurrying on stage without losing poise—and in this speed it is possible to stop instantly without losing your balance. Do not use jerky, rushed movements to indicate speed. ALWAYS start a hurried walk with Upstage foot. Keep good posture and follow instructions for CORRECT WALKING as to feet, etc. Remember, in a hurried walk—do not move shoulders, and all movements are from waist down. FEEL speed WITHIN. Incorporate that into your action—the outward action will naturally express what you feel inwardly.

## RUNNING

For explanatory purposes we will divide runs into two kinds—a normal stage run and an excited stage run.

### A NORMAL STAGE RUN

Instead of running as you do off stage in a fast continuous movement—you break up a stage run with a few hurried walking steps. For example, you start with a few hurried walking steps, then take a few running steps—on TOES and LIGHTLY—then a few more hurried walking steps, then more running steps, etc., across the stage.

Always start on Upstage foot—keep posture, and move ONLY from waist down. Be sure that your shoulders do not arrive first and that you do not “shake your body apart” before you arrive where you are going.

## AN EXCITED STAGE RUN

If there is some unusual noise or excitement off or on stage, such as an explosion, machine gun shots, screams, pistol shots, caving in of walls, crashes, fire, etc., you run the same as you would off stage under the same circumstances, except that you must arrive all at once—not in pieces—in other words watch posture, shoulders. Do not imitate a windmill with your arms.

## TIPTOEING

In tiptoeing across the stage, do not bob up and down. To tiptoe correctly have good posture—(refer back to POSTURE). Do not move shoulders, but move from waist down. Tiptoe naturally on the toes and bend knees only slightly. Have an easy, floating movement as you tiptoe across the stage.

## UP AND DOWN STAIRS

In going up and down stairs on the stage the main thing to watch is your posture. Be sure to keep the body erect, shoulders still, and make all movements from the waist down. Do not be afraid to bend the knees—but that does not mean to spring up and down.

Walk up and down stairs in a rhythmical movement, touching foot firmly yet lightly to each step.

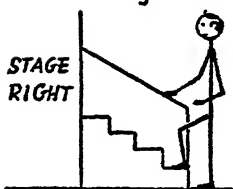
Do not make hard work of it.

## UP STAIRS

In going up stairs on stage, always start with Upstage foot (refer back to UPSTAGE and DOWNSTAGE FOOT).

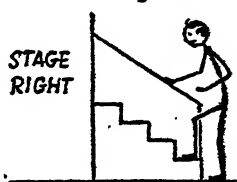
Do not lean forward in going up stairs—keep body erect.

Fig. 47



Go upstairs like this—  
notice Upstage foot  
starts first

Fig. 48

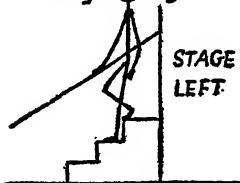


Do not lean forward  
in going upstairs

## DOWN STAIRS

In going down stairs always start down with Upstage foot—do not lean forward. Also keep body erect. When you reach the bottom step, stop before stepping onto stage. Stop a second and step down with Upstage foot.

Fig. 49



Go down stairs like  
this—Upstage foot  
starts first

Fig. 50



Do not lean forward in  
going down stairs

## STOOPING

This is one thing that must never be done on the stage at ANY TIME. Suppose that there is something on the floor that you wish to pick up, and you stoop to do it—this is what the audience sees—

Fig. 51



"Oscar" says that he is  
embarrassed

Can you blame him? You can readily see how an audience would snicker at such an ungainly and unrefined posture of the body.

DON'T be a "stooper."

When you wish to pick up something on the stage squat down on heels to do it.

### PICKING UP SOMETHING FROM FLOOR

Walk up to the object, wherever it is on stage floor—SQUAT down—pick up object and stand up again.

Remember in squatting down to pick up something—always be sideways or side front to audience—so that knees are pointed toward side of stage.

Never squat with back to audience or when body is turned directly front toward audience. It just isn't done on the stage. You also squat down in the above manner, if you wish to tie a shoe lace, pick flowers from a bush, smell flowers from a low bush, brush up something from floor, get down to the level of a small child or a pet, peek through keyhole, etc.

### TECHNIQUE PRACTICE

For Picking Up Something And For Squatting Down

1. Stand on Right side of stage, facing Center—sideways to audience—Upstage foot is slightly forward.

## A. Which is Upstage foot?

2. Squat down to heels, keeping body absolutely erect as you go down. Do NOT lean forward as you go down.
3. When you are down—Upstage foot is flat and your body is resting on heel of Downstage foot. Heel of Downstage foot is raised.

## B. Which is Downstage foot?

4. Then—pick up object—do not bend over too far—just slightly. Be sure that you are completely down before you pick up object. Do not have arm hanging out anticipating that you are going to pick up something.  
NEVER ANTICIPATE an action on the stage.
5. Then rise—still keeping correct posture.
6. Back to original position.

## ANSWERS TO TECHNIQUE PRACTICE

## For Picking Up Something and Squatting Down

A. Left foot. (Foot nearest back of stage.)

B. Right foot. (Foot nearest audience.)

Fig. 52



Stand Stage Right, facing Center

Fig. 53



Squat in erect posture

Fig. 54



Squat down—Upstage foot flat—Downstage foot heel up—body resting on Downstage heel

Fig. 55



4

Then pick up object—  
bending forward  
slightly

Fig. 56



5

Rise up in erect pos-  
ture

Fig. 57



6

Back to original  
position

Do NOT lean forward in going down—

Fig. 58



Do not lean forward  
like this

Keep erect posture like Figs. 53 and 56.

When you are completely down, do not fold up like a jack-knife.

Fig. 59



Do not lean forward  
like this in picking  
up something

Keep posture as erect as possible—bending forward only slightly like Fig. 55—when picking up objects, smelling flowers, etc. Repeat above practice standing Stage Left—reversing foot positions and action.

This practice is really difficult to do. Do not be discouraged after you try it once—it takes a great deal of practice to maintain balance and an erect posture. Your knees will rebel at first.

“Oscar” says that they yell—screech—and holler.

But keep on keeping on, and in time it will become a graceful, simple action. (We hope.)

### KNEELING

Most people kneel very awkwardly on the stage—they either “plop” down with both knees, so to speak, sounding like a thunder cloud, or if they do kneel down with separate knees as they should, after they are down they rest on balls of feet with heels up in the air.

This is what the audience sees—

Fig. 60



Resting on balls of feet  
with heels in a wrong  
position when kneel-  
ing

Kneeling as in Fig. 60 makes a strained, unnatural action on the stage. It brings your legs and heels into an awkward angle. Do this in front of a long mirror, and you'll see the pic-

ture. The correct position for legs and feet when kneeling is a straight line from toe to knee—instep and top of foot and toes flat on floor.

Fig. 61



Legs from knee down  
—instep—top of toes  
—flat on the floor

Correct kneeling requires balance. The weight is almost entirely on Upstage foot, because the Downstage foot and leg are left free to slide into kneeling position. When Downstage foot and leg are in position, this leaves the Upstage knee up, and you then slide Upstage foot and leg into position beside Downstage foot and leg (refer to Fig. 61).

Remember that the correct position for legs and feet when kneeling is a straight line from toe to knee. Remember also to keep body erect as you kneel down, and to keep body erect in kneeling posture.

## TECHNIQUE PRACTICE

### For Kneeling

1. Stand on Right side of stage, facing Center—sideways to audience—Upstage foot is slightly forward—weight is on Upstage leg and foot.

A. Which is Upstage foot? Why?

2. Bend Downstage knee—at same time lifting Downstage heel off floor, so that tip of toes are resting on floor.



B. Which is Downstage foot? Why?

3. Slide tip of toes of Downstage foot back—instep facing floor, bending Upstage knee—keeping body erect.

4. Continue sliding tip of toes of Downstage foot—instep still facing floor—until instep touches floor. Then Downstage knee comes into position, touching floor—making a straight line from tip of toes to knee. Upstage foot is flat on floor—knee up. Do not lean forward when going down.

5. Place Upstage foot and knee on floor beside Downstage foot and knee. Be sure the toes and knee of Upstage foot are a straight line with instep touching floor. Keep erect posture when in kneeling position.

## ANSWERS TO TECHNIQUE PRACTICE

### For Kneeling

- A. Left foot. Why? Because it is foot nearest or toward back of stage.
- B. Right foot. Why? Because it is foot nearest or toward audience.

### TO KNEEL

Fig. 62



Stand Stage Right—  
facing Center

Fig. 63



Bend Downstage knee  
—lifting heel off floor  
—tip of toes resting on  
floor

Fig. 64



Slide tip of toes of  
Downstage foot back  
—instep facing floor—  
bending Upstage knee  
—keep body erect

Fig. 65



Slide Downstage foot and knee to kneeling position—tip of toe and knee on straight line—instep flat on floor—Upstage foot flat on floor—knee in air

Fig. 66



Place Upstage foot and leg beside Downstage leg in straight line—instep flat on floor—body erect

### TO RISE FROM KNEELING

Fig. 67



To rise from kneeling (Fig. 66)—raise Upstage knee—Upstage foot flat on floor

Fig. 68



Lift body to standing position—straightening Upstage knee—keeping weight on Upstage foot—then sliding tip of toes of Downstage foot into standing position

Fig. 69



Back to original position

**REVERSE.** Repeat above practice for kneeling—stand Stage Left, facing Center—reverse feet positions and actions. Do not under any circumstances “plop” down with both knees on the stage. Do not hang on to anything while practicing kneeling. You will never learn the correct way of kneeling if

you do—because kneeling is a little trick of balance which you must acquire by your own efforts. Never rely on or depend on anything or anybody on the stage but yourself.

You use kneeling for praying, building a bonfire, asking forgiveness, also for kneeling beside a chair, a baby's crib, a bed, an altar, at a marriage ceremony, or before a King or Queen.

A man proposing to a girl, kneeling before a King, or building a bonfire, uses Fig. 65.

A girl never uses Fig. 65 as a completed kneel on the stage, except when she is imitating or impersonating a man—or doing burlesque comedy.

### SITTING

Most people double up like a jack-knife when they sit down.

Fig. 70



Do not double up like  
this when sitting down  
on a chair

If you think Fig. 70 is exaggerated, you should observe most people when they sit down. You will find that many look even worse than the above figure.

To sit correctly, always maintain an erect posture of the body  
—as—

Fig. 71



Correct way to sit  
down—keep body  
erect

This applies to both men and women.

Keep the body erect—we do not mean stiff or rigid—but we do mean an easy, relaxed, erect body.

#### AFTER YOU ARE SEATED

Sit well back on chair or davenport in a comfortable, relaxed position—as—

Fig. 72



Sit well back on chair  
or davenport

Do not perch on edge of seat as if ready for flight—as—

Fig.73



Do not perch on edge  
of seat

Do not imitate a crescent sitting in a chair—in other words  
**DO NOT SLUMP.**

Fig.74



Do not slump in a  
chair

**SIT ERECT** at all times.

When seated it is perfectly correct to cross your knees—but always cross the Upstage knee over the Downstage knee. Point the toes down on Upstage foot, which is crossed. When knees are crossed **DO NOT** wind legs around each other.

If you should prefer to keep both feet flat on floor, always keep Upstage foot a little in advance of Downstage foot—(refer back to **UPSTAGE AND DOWNSTAGE FOOT**).

The following rule applies to **WOMEN ONLY**.

**NEVER, NEVER, NEVER**—when your feet are flat on the floor—sit with knees apart. Keep knees close together—al-

ways. The reason is obvious. The feet should be no further than three inches apart.

For men, knees should be apart and feet may be further apart—but not TOO far apart.

REMEMBER—on the stage—distances are exaggerated, and it is extremely easy to place yourself in an awkward, embarrassing position.

### FOR BOTH MEN AND WOMEN

Do not turn your feet over on the side at any time.

Do not turn toes in.

Do not turn toes out too far—the effect, if you do, resembles a piece of pie.

Do not wind feet around legs of chair.

### TECHNIQUE PRACTICE FOR SITTING AND RISING

#### To Sit

1. Place a chair facing front on Stage Right Center—near audience.

2. Start walking from Downstage Left—

A. With which foot do you start walking? Why?

3. Walk directly to position in front of chair—turn around—sit down—keeping body erect as you go down.

Do NOT look at chair before or while sitting down—learn to feel by intuition the exact position of chair. This applies to davenport, benches, stools, logs, cushions, or anything upon which you sit.

4. When you are seated—place Upstage foot slightly ahead of Downstage foot. If a woman—keep knees together.

B. Which is Upstage foot when sitting directly front on Right side of stage, facing front? Why?

**To Rise From Sitting Position**

1. When rising from a sitting position keep body erect. Do not slump over as in Fig. 70.

If knees are crossed when sitting, be sure you uncross them **BEFORE ATTEMPTING TO RISE**. Place both feet on the floor, then rise.

2. After rising, turn and cross back to Downstage Left, from where you started.

C. (1) Which turn did you use? (Refer back to **URNS.**)

(2) With which foot did you start walking?  
Why?

**ANSWERS TO QUESTIONS FOR SITTING AND  
RISING TECHNIQUE**

A. Right foot. Why? Because it is Upstage foot (foot nearest back of stage).

B. Right foot. Why? Because it is foot nearest side of stage.

C. (1) Quarter turn.

(2) Left foot. Why? Because it is Upstage foot.

Rehearse the above practice until it becomes an easy, natural, unconscious action.

**HELPFUL HINTS IN SITTING**

Remember that on the stage you want to appear as natural as possible. Just because you are using correct technique, do not feel you should be stiff—be easy and natural. When you sit down on davenport or chair and there are other people in the room—do not sit perfectly stiff, facing front—sit slightly sideways, so that you are in the scene.

### SITTING ON EDGE OF TABLE OR ARM OF DAVENPORT

When sitting on edge of table or arm of davenport, be sure that your toes are slightly pointed down.

Do not forget to keep body erect, when sitting down or rising from arm of davenport or edge of table.

### TO LIE DOWN ON BED OR COUCH

When you are going to lie down on bed or couch—sit down on side of bed or couch first.

Then—start lying down sideways, at same time bringing up feet and legs—knees are in bent position also—keep feet and knees close together—knees still bent.

If you wish to lie flat on your back, first—while still lying on side—slide feet and legs down into a straightened position—then slowly roll over on back.

To get up from lying flat on back—first roll over on side, at same time bending knees—keeping feet and knees together—then rise on elbow and slide feet to floor sitting up at same time.

### TECHNIQUE PRACTICE

#### For Sitting on Floor from Standing Position

1. Stand on Stage Right—correct standing position (refer back to **STANDING**)—facing audience.
2. Cross right foot and leg behind left foot and leg—right leg touches left leg. Place only tip of toes of right foot on the floor, about five inches to the side of left heel.
- 3 & 4. While in this position bend both knees—and keep bending them, veering a little toward right side, until you are almost to the floor. Then throw out right hand, which



catches your weight. Next gently place right hip, thigh, knee, leg, and foot on the floor—at same time dropping left knee, leg, and foot to floor in front of right knee, leg, and foot—feet are in line of left hip.

Fig.75



1

Stand Stage Right—  
facing audience

Fig.76



2

Cross right foot and  
leg behind left leg

Fig.77



3

Bend knees—veer  
toward right—right  
hand touches floor—  
catching weight

Fig.78



4

Sit on right hip—both  
feet slide back on line  
of left hip

Repeat above exercise, placing left foot behind right foot veering left—catching weight on floor with left hand—sit left hip.

Do above exercise until you slide into position on floor. Do not “plunk” down. Learn to place weight gently on hand. This is really a difficult practice to master because it requires both agility and balance. But with persistent practice anyone can learn to do it.

## TO RISE FROM SITTING POSITION ON FLOOR

To rise from sitting position on floor shown in Fig. 78—raise up on both knees—as in Fig. 66—then follow instructions for rising from kneeling position (refer back to KNEELING—Figs. 67—68—69).

When you are going to sit down on the floor from a standing position, always sit down in the above manner. After you are seated on floor there are any number of different positions you can take.

## DIFFERENT SITTING POSITIONS ON FLOOR

1. You can sit on hip—both feet sliding back on line of other hip—as in Fig. 78.
2. Sit cross legged on floor as—

Fig. 79



Sitting cross legged on  
floor

You sit this way in front of a camp-fire, a fire-place, etc. (Women sit this way on floor only if dressed for it—in camping clothes, pajamas, slacks, etc.)

3. You can put both feet straight out in front and rest both hands on floor behind you.

Do not keep toes straight up in air—bend them slightly down.

Fig. 80



Feet straight out in  
front—hands resting  
on floor behind you

4. You can put Downstage leg straight out in front—Upstage knee with both hands clasped around it—Upstage foot flat on floor as—

Fig. 81



Downstage leg straight  
out in front—point  
toes down—Upstage  
knee bent—Upstage  
foot flat on floor

5. You can draw up both knees with hands clasped around both knees. Both feet flat on floor.

Fig.82



Both knees up—with  
hands clasped around  
them—both feet flat  
on floor

6. You can put Upstage leg straight out in front—Downstage knee bent with ankle crossed under Upstage knee.  
Downstage hand on floor in back—Upstage hand resting on Upstage leg.  
Watch toes—that they point slightly down.

Fig. 83



Upstage leg straight  
out—point toes—  
Downstage knee bent  
with ankle crossed un-  
der Upstage knee

7. Kneel first on both knees (refer back to KNEELING)—  
then sit on heels.

## Fig. 84



Kneel on both knees—  
then sit down on heels

## LYING ON THE FLOOR

The first step in lying on the floor is to sit down on floor as in Fig. 78 (refer back to paragraph, TO SIT ON FLOOR FROM STANDING POSITION).

## LYING ON YOUR SIDE ON FLOOR

From sitting position on the floor—Fig. 78—lie down on your side (right side if seated on right hip as in Fig. 78).

Place arm under head, either out straight above head or bent at the elbow—or place weight on elbow with hand in air—and head resting in hand.

To rise to sitting position—just sit up with aid of arms and hands. To stand up—(refer back to paragraph, TO RISE FROM SITTING POSITION ON FLOOR).

## LYING ON BACK ON THE FLOOR

From sitting position on floor—Fig. 78—lie down on side—then slide feet and legs down into a straightened position and roll over on back. You can clasp hands under your head—or place at side—etc.

To rise to sitting position—roll over on side. Then sit up with aid of arms and hands—at same time bend both knees. You

will find yourself as in Fig. 78. To stand up—(refer back to paragraph, TO RISE FROM SITTING POSITION ON FLOOR).

### LYING ON STOMACH ON THE FLOOR

From sitting position on floor as in Fig. 78, place both hands, palms flat, on floor—to right side in this case (because you are sitting on right hip as in Fig. 78). Place weight on hands—slide both feet and legs out to straightened position and at the same time roll over on stomach.

You may rest flat on floor, or elbows bent, resting chin in palms of hands—or resting on elbows—

The above position is commonly used for gazing into a fireplace, reading a book on floor, etc.

If you are lying on your back on the floor and you wish to lie on your stomach, just roll over slowly.

To rise to sitting position, first roll over on side—then sit up with aid of arms and hands, and at same time bend both knees—you will find yourself as in Fig. 78.

To stand up—(refer back to paragraph, TO RISE FROM SITTING POSITION ON FLOOR).

### FAINTING ON STAGE

There are several ways to faint on the stage—namely, into a chair, onto a davenport or bed, into someone's arms, and to the floor.

Lifeless relaxation is the basis for all fainting.

An easy way to start fainting is to put hand to forehead, closing eyes.

Next sway a little, as if you were dizzy and as if everything were black before you. Then start to relax—do not resist with any part of the body.

Now let yourself go, and faint.

Remember when a person truly faints they are very heavy, so you must give the appearance of being heavy and lifeless when you have completed a faint on the stage.

### FAINTING INTO A CHAIR

The main thing to remember, when fainting into a chair, is to be sure you are really in front of the chair. However, don't look to see if it is there. Get close enough to chair so that back of leg touches it. Then put hand to forehead—sway, and drop relaxed into chair—arms dangling loosely at side, head dropped forward, eyes closed.

Don't flicker eyelashes or peek through half shut eyes to see what is going on. Remember you are supposed to be OUT of the picture. Appear lifeless and heavy. Hold perfectly still until you are supposed to come out of the faint.

### FAINTING ONTO A DAVENPORT—COUCH— OR BED

To faint onto a davenport, couch, or bed, follow above instructions for fainting into a chair—only instead of remaining in sitting position fall over on your side, leaving feet on floor, limp—arms thrown out wherever they fall—eyes closed. After you have landed, hold position without moving. Remember you have FAINTED. Do not tense yourself—act as if there wasn't an ounce of energy in your body.

### FAINTING INTO SOMEONE'S ARMS

To do this faint, you are, naturally, in a standing position. When you want to faint, see that both knees are together—then bend both knees in same direction, veering to either

side. Faint—and person will catch you under arms and place you on floor or wherever you are supposed to be. The **ONLY** thing you are concerned with in this faint is to be completely relaxed and lifeless.

### FAINTING TO FLOOR

The principle of this faint is the same as fainting into someone's arms. Only **DIFFERENCE** is that you must fall to floor yourself.

The first thing to do when you want to faint to floor is to be sure knees are together, then bend knees in same direction (either side) and keep **BENDING** knees until you are nearly to floor. Then throw out arm (the one nearest the side you are falling toward)—hand catches weight. At the same time slide hand and arm along floor. Head comes down and rests on arm.

You are lying on your side, unless someone turns you over on your back.

As you go down keep legs and knees **TOGETHER**. Knees are bent in completed faint, arms are relaxed, eyes closed, and of course—**DO NOT MOVE**.

The secret of this faint is **ABSOLUTE** relaxation and no fear of falling. This faint is not easy to do. You will have to practice this until you gain confidence in yourself.

### HELPFUL HINTS FOR COMING OUT OF A FAINT

**NEVER** come out of a faint suddenly. You must revive very slowly. Your head usually moves first—then eyes open—hands move slightly. When your eyes open, they have a blank far-away look, and you are **DAZED** for quite a few moments. When you start to rise, you naturally are weak, and usually it is necessary for someone to help you to a couch or off stage.



If you remain on stage the effects of weakness should carry through until you make an exit.

### FALLING ON STAGE FROM STANDING POSITION

Falling is practically the same thing as fainting to floor. The principle difference is that in falling from standing position you do not as a rule lose consciousness. You usually fall on either side or forward. Occasionally you might fall backwards, but it is dangerous.

### FALLING TO EITHER SIDE FROM STANDING POSITION

Refer back to paragraph, FAINTING TO FLOOR. Use this same technique for falling to either side. Again remember COMPLETE RELAXATION is the secret of a perfect fall. You use the above fall if you wish to hysterically throw yourself on floor, if you are knocked down, or if you fall over something.

### FALLING FORWARD FROM STANDING POSITION

In falling forward you simultaneously bend BOTH KNEES FORWARD and throw out arms and hands forward. The palms of hands strike floor first, catching your weight. At the SAME time feet slide out, back in straight position. Body then automatically collapses into flat position on floor.

Fig. 85



Falling forward—  
knees bending forward  
—arms thrown out forward to catch weight  
—when palms hit floor, feet slide out in back—body is flat on floor

You use the above fall if you are suddenly hit on the back and knocked over—if something or someone trips you.

### FALLING BACKWARDS FROM STANDING POSITION

This is a dangerous fall and is **SELDOM USED**. If someone hits you or pushes you, forcing you backwards so that you lose your balance, quickly twist your body so as to fall sideways, using above technique for **FALLING TO SIDE FROM STANDING POSITION**.

### FALLING IF STABBED OR SHOT WHILE STANDING

If **STABBED** or **SHOT** in back, fall forward (see **FALLING FORWARD**). If stabbed or shot in front or side fall to side (see **FALLING TO EITHER SIDE**). After you have fallen on side, roll over on your back.

Remember that in the above falls you give the appearance of losing consciousness. Remain lifeless where you fall unless somebody revives you. If the fall is fatal, you appear dead, and of course DO NOT MOVE.

### FALLING IF KNOCKED UNCONSCIOUS FROM STANDING POSITION

Fall either sideways or forward and remain perfectly lifeless (see FALLING SIDEWAYS OR FORWARD).

You might be knocked unconscious in a fight, or by an angry or dangerous person.

### FALLING IF STABBED OR SHOT FROM SITTING POSITION

If seated at a table or desk and you are stabbed or shot, fall over face down onto the table or desk, arms hanging at side—if they were in lap at time of stabbing or shooting. If arms and hands were on table at that time, one hand remains on table or desk, head resting on it. The other slowly slides off, dangling at side.

### FALLING OFF CHAIR IF STABBED OR SHOT

(A) If seated in chair which hasn't any arms and is away from any support, such as table, desks, etc., and you are stabbed or shot, you slowly slump forward (either side), sliding to floor—knees hitting first. The hand on the side to which you slump strikes floor, catching weight, then slides along floor and your head rests on arm. You are in a crumpled position. After taking position do not move.

Fig. 86



Slump forward in chair and slide to floor—knees hitting first—throw out arm and hand (left in this case) catching weight on left hand

Fig. 87



Then slide left hand along floor until stretched out straight—head falls on outstretched arm—you are in crumpled position shown by Fig. 87

(B) If seated in chair with arms and you are stabbed or shot, you slump over either arm of chair—arms and legs and body limp. Be sure you do not move after taking position.

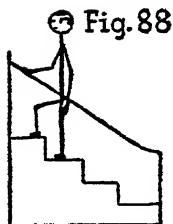
### FALLING ON DAVENPORT IF STABBED OR SHOT

If seated on davenport near an arm, you fall if stabbed or shot—as in chair with arm. If seated in the center of the davenport, you slump sideways (either side, depending on how you have been stabbed or shot) body resting on davenport—feet on floor—legs crumpled—opposite arm to side you fall toward hanging limply over side of davenport.

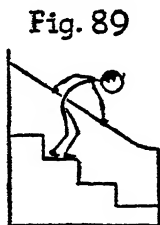
“Oscar” says—Don’t move once position is taken.

### FALLING DOWN STAIRS IF STABBED OR SHOT

If you are walking upstairs (at least four steps up) and are shot or stabbed either from the back or front—you reel, turning in toward banister. BOTH hands clutch the banister, and you slump forward knees bent.

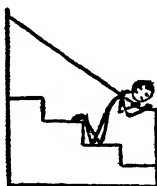


Walking up stairs

Shot or stabbed—reel  
in toward banister—  
both hands clutching  
banisterBody slumps forward  
over banister—knees  
bending

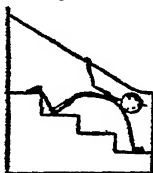
Then, still holding on with both hands to banister, simultaneously slide hands down banister a little ways and bring knees down touching next step below. You are now in a kneeling position. Toes remain on step above.

Fig. 91

Kneeling on next step  
below—both hands  
still clutching banister  
—toes gripped on step  
above

Now hand farthest from the banister, in this case the left hand, slides off banister. It falls to second step below where you are kneeling. Place **WEIGHT** on this hand. Simultaneously with above movement, hand on banister slides down a little. Your knees and toes are still in same position as in Fig. 91.

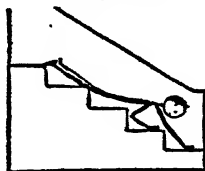
Fig. 92



Hand with weight on  
it is second step below  
where you are kneeling

The hand on the banister now slides off (be sure to keep **WEIGHT** on other hand) and touches step below other hand —body moving forward so hand can reach step. Place **WEIGHT** on **BOTH HANDS**. Body is gradually straightening out. **KNEES** and **TOES** still in same position as Fig. 91.

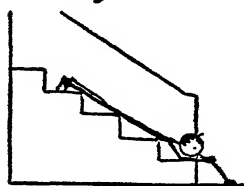
Fig. 93



Hand on banister  
slides off and touches  
step below other hand

Hands **ALTERNATELY MOVE** down a **STEP** at a time until body is flat. Stomach is touching steps.

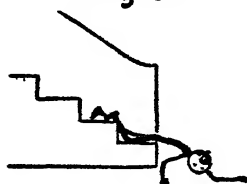
Fig. 94



Hands alternately  
move down a step at a  
time until body is flat  
—stomach touching  
steps

After completing above technique, hands will sometimes touch the floor or landing at bottom of stairs. If this happens just let body relax and collapse into a crumpled position—head and shoulders on floor or landing and the greater part of body, legs, and feet still on stairs. If your hands do not touch floor or landing when your body is flat on steps, slide on stomach until they do, then relax into crumpled heap as instructed above.

Fig. 95



Collapsing in a heap  
at bottom of stairs

## FALLING DOWN STAIRS

If you are coming down stairs and you trip or someone pushes you—grab the banister with **BOTH HANDS** and come down in kneeling position on step as in Fig. 91. Then bring both feet

down to same step as knees. Move foot and leg farthest from banister (UPSTAGE FOOT AND LEG) to step below—placing foot flat—KNEE UP. Rise in standing position and proceed down stairs.

### FALLING OFF CHAIR

If anyone shoves you off a chair either playfully or in anger, fall as in Figs. 86 and 87 (see FALLING OFF CHAIR IF STABBED OR SHOT). However you are not unconscious or lifeless and usually rise immediately.

### SPRAWLING (COMEDY FALLS)

Use same technique you would use in falling, but after you have landed from any fall you desire to make, sprawl out arms and legs. This fall should be used only in comedy or by a person in a play if he or she is supposed to be extremely awkward.

Remember **EVEN IN COMEDY** to be **CAREFUL** not to place your body in a disgusting or ridiculous position. **USE DISCRETION.**

### RISING FROM FALLING POSITION

To rise from falling position, either from a forward fall or side fall, sit up first (see Fig. 78), then raise up on both knees (as in Fig. 66) and then follow instructions, **TO RISE FROM KNEELING** (refer back to Figs. 67—68—69).

### HELPFUL HINTS FOR FALLS

Remember that in any fall **RELAXATION** is the entire secret. Also be sure to fall **ALWAYS** in a graceful, dignified position,



especially keeping knees and legs as close together as possible.

### STUMBLING OVER ONE'S OWN FEET

To stumble on the stage you start walking a few steps, then catch toe of Downstage foot behind ankle of Upstage foot and almost simultaneously with the above action throw body and Downstage foot forward, so that Downstage foot lands flat, catching weight. Then go on walking or doing whatever action you should do.

PRACTICE this exercise slowly at first to get the feeling, then increase to normal speed.

"Oscar" says he'll be glad to help you stumble. You'd better watch out—we don't know just how he means that.

STUMBLING is rarely used on the stage. However you should know how to do it, because there are occasions when you might have to use it. For instance you use stumbling in comedy—in awkward, gawky characterizations—in a dark place where you can't see where you are walking, etc.

### BUMPING INTO OBJECTS

If you have to bump into tables, chairs, people, objects on floor—such as bodies, boxes, bundles, etc.—bump into them LIGHTLY. Don't bump into tables, chairs, people, etc., with such a force that you upset them—rather fake the action.

When it comes to bumping into objects on the floor, you have to be careful not to bump into them with such force that you yourself might be thrown over.

Fig.96



"Oscar" says—If you  
don't watch out, you  
might land in the  
audience

### TRIPPING OVER RUGS OR SMALL OBJECTS

When you have to trip over a rug or a small object on floor, like book, magazine, etc., walk up to object, not looking down at it, but watching it out of the corner of your eye—then let foot trip over object, keeping weight of body under your control. By that we mean—don't put so much force behind the tripping that you lose your balance or come down on the stage with a thunderous noise.

### CROSSES ON STAGE

By a cross on the stage we mean walking from one position on the stage to another. You can readily see that there are innumerable crosses—straight, diagonal, etc. Crosses are designated as "X." For instance—XR means cross *Right*, XL means cross *Left*. Naturally there are many combinations. Never make a cross in front of another actor, or on another actor's line, unless specifically directed to do so.

The following technique reviews use of UPSTAGE and DOWNSTAGE foot, CORRECT WALKING POSTURE, and the PROPER TURNS.

TECHNIQUE PRACTICE NO. 1

For Crosses

- A. Stand Downstage Right (R) between entrances Nos. 1 and 2 (refer to stage diagram), facing audience. Turn and walk across stage to Center (C).
- B. Turn and go Upstage Center (UC).
- C. Turn, walk all the way Down Left Center (DLC).

QUESTIONS TO TECHNIQUE PRACTICE NO. 1

For Crosses

- A. 1. Which turn did you use?  
2. With which foot did you start?
- B. 1. Which turn did you use?  
2. With which foot did you start?
- C. 1. Which turn did you use?  
2. With which foot did you start?

ANSWERS TO TECHNIQUE PRACTICE NO. 1

For Crosses

- A. 1. Quarter turn.  
2. Upstage foot—left in this case.
- B. 1. Quarter turn  
2. Left foot, as it is Upstage on your turn.
- C. 1. Unusual turn.  
2. Left.

Diagram 2

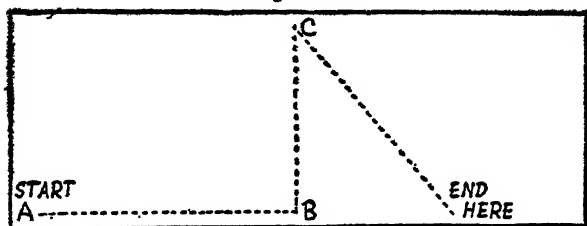


Diagram showing completed action of Technique Practice  
No. 1 For Crosses

## TECHNIQUE PRACTICE NO. 2

### For Crosses

Reverse Technique Practice No. 1 For Crosses, starting from away Downstage Left (DL) between Nos. 4 and 5 (refer to stage diagram). Walk across stage to center—turn—go Upstage Center (UC). Turn, walk all the way Down Right Center (DRC).

Remember you start in this case with right foot each time, because in the reversed position the right foot becomes the Upstage foot.

Diagram 3

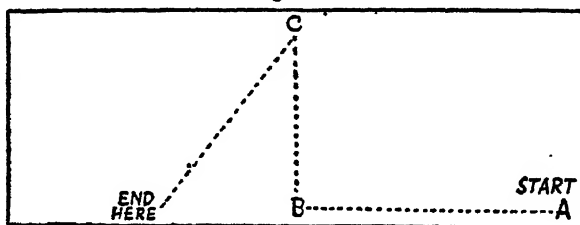


Diagram showing completed action of Technique Practice  
No. 2 For Crosses

## TECHNIQUE PRACTICE NO. 3

## For Crosses

- A. Stand away Upstage Right (UR) between Nos. 1 and 2 (refer to stage diagram), facing audience. Turn, and walk across Upstage to Upstage Center (UC).
- B. Turn, and walk all the way Downstage Center (DC).
- C. Turn, and walk all the way Upstage Left (UL).

## QUESTIONS TO TECHNIQUE NO. 3

## For Crosses

- A. 1. Which turn did you use?  
2. With which foot did you start?
- B. 1. Which turn did you use?  
2. With which foot did you start?
- C. 1. With which foot did you start?  
2. Which turn did you use?

## ANSWERS TO TECHNIQUE NO. 3

## For Crosses

- A. 1. Quarter turn.  
2. Left.
- B. 1. Quarter turn.  
2. Left.
- C. 1. Left.  
2. Half turn.

Diagram 4

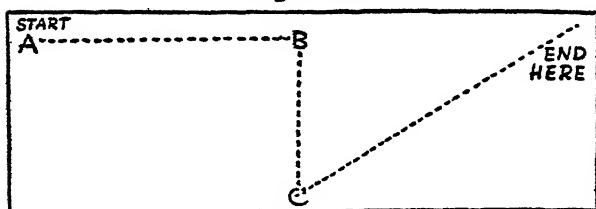


Diagram showing completed action of Technique Practice  
No. 3 For Crosses

## TECHNIQUE PRACTICE NO. 4

## For Crosses

Reverse Technique Practice No. 3 For Crosses. Start away Upstage Left (UL) between Nos. 4 and 5 (refer to stage diagram). Facing audience, turn, and walk across Upstage to Upstage Center (UC). Turn, and walk all the way Downstage Center (DC). Turn, and walk all the way Upstage Right (UR).

Remember that you start in this case with right foot each time, because in the reversed position the right foot becomes the Upstage foot. You use same turns as in Technique Practice No. 3 For Crosses.

Diagram 5

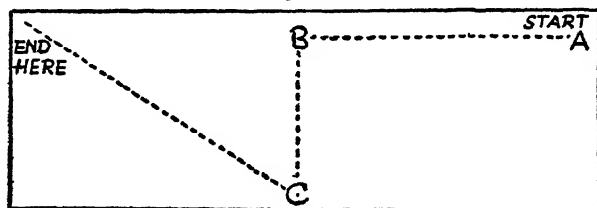


Diagram showing completed action of Technique Practice  
No. 4 For Crosses

## TECHNIQUE PRACTICE NO. 5

## For Crosses

- A. Stand all the way Upstage Right (UR) between 1 and 2 (see stage diagram), facing audience. Turn, and walk diagonally all the way Downstage Left (DL).  
B. Turn, and walk all the way across stage to Right 1 (R1).

## QUESTIONS TO TECHNIQUE PRACTICE NO. 5

## For Crosses

- A. 1. Which turn did you use?  
2. With which foot did you start?  
B. 1. Which turn did you use?  
2. With which foot did you start?

## ANSWERS TO TECHNIQUE PRACTICE NO. 5

## For Crosses

- A. 1. Quarter turn.  
2. Left.  
B. 1. Quarter turn.  
2. Right.

Diagram 6

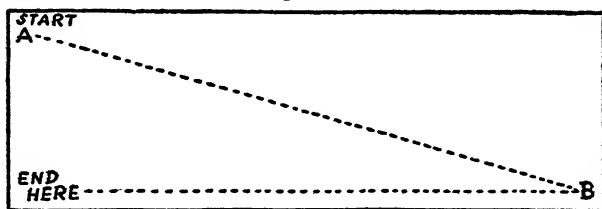


Diagram showing completed action of Technique Practice No. 5 For Crosses

## TECHNIQUE PRACTICE NO. 6

## For Crosses

Reverse Technique Practice No. 5 For Crosses. Start all the way Upstage Left (UL) between Nos. 4 and 5 (see stage diagram), facing audience. Turn, and walk diagonally all the way Downstage Right (DR). Turn, and walk all the way across stage to Left 1 (L1).

Remember there is a change of feet. One time Right is Upstage foot, another time Left is. Turns are the same.

Diagram 7

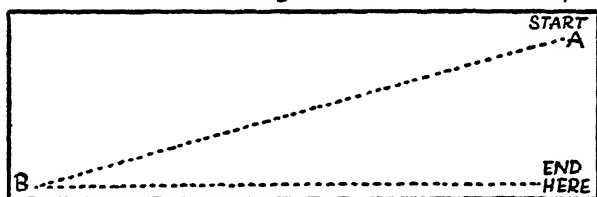


Diagram showing completed action of Technique Practice  
No. 6 For Crosses

The above are a few sample crosses. You apply the same principle to any cross. Every cross has its own combination of turns and positions of the feet. If you are completely familiar with turns and know which is your Upstage foot you will have no trouble with crosses.

Of course you wouldn't use the above combination of crosses on the stage, because furniture, etc., would be in the way. But the above Technique Practices will give you a splendid foundation for all crosses, short or long.



Fig. 97



"Oscar" says he's all  
crossed out

### ENTRANCES AND EXITS

Again turn back to diagram No. 1—(working diagram of the stage) and also turn to explanation of diagram of stage. Study carefully the positions of all possible exits. Naturally one does not use all of the entrances and exits indicated on diagram No. 1 in a single play. The number and positions of exits and entrances depends upon the play.

The Technique Practice for entrances and exits will also include crosses, so watch your TURNS and your UPSTAGE FOOT.

### TECHNIQUE PRACTICE NO. 1

#### For Entrances and Exits

- A. Stand off stage by entrance Right 1 (R1). Now enter through Right 1 about three steps.
- B. Turn, and walk Upstage to Right Second (R2). Turn, and exit through R2.
- C. Walk off stage to Right Third (R3). Enter through R3, cross stage to Left Third (L3), and exit L3.

## QUESTIONS FOR TECHNIQUE PRACTICE NO. 1

For Entrances and Exits

- A. 1. Which foot enters stage first?  
 B. 1. Which turn do you use to walk Upstage?  
    2. With which foot do you start to walk Upstage?  
    3. Now which turn do you use to exit?  
    4. With which foot do you start to exit?  
 C. 1. Which foot enters stage first?

## ANSWERS TO TECHNIQUE PRACTICE NO. 1

For Entrances and Exits

- A. 1. Left.  
 B. 1. Quarter turn.  
    2. Left.  
    3. Unusual turn.  
    4. Right.  
 C. 1. Left.

Diagram 8

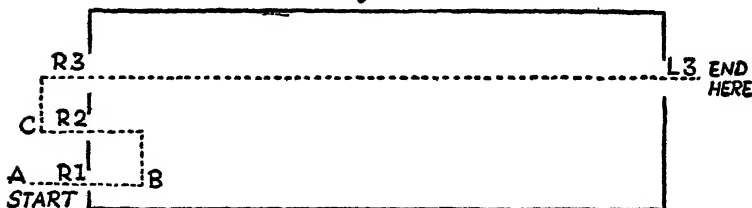


Diagram showing completed action of Technique Practice No. 1 For Entrances and Exits

## TECHNIQUE PRACTICE NO. 2

For Entrances and Exits

Reverse Technique Practice No. 1 For Entrances and Exits.  
 Stand off stage by entrance Left First (L1). Enter stage. Exit

Left Second (L2). Enter Left Third (L3). Cross stage. Exit Right Third (R3).

WATCH your Upstage foot. Sometimes it is the right, sometimes the left. Turns are the same.

Diagram 9

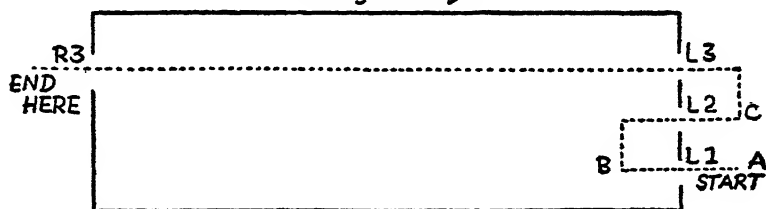


Diagram showing completed action of Technique Practice No. 2 For Entrances and Exits

### TECHNIQUE PRACTICE NO. 3

#### For Entrances and Exits

- A. Stand Downstage Center (DC), facing audience. Turn, and walk Upstage Left (UL) to Left Fourth (L4), and exit L4.
- B. Walk around back stage to Upstage Center entrance (UC). Enter, and walk three steps down stage.
- C. Turn, and walk across stage to Upper Right entrance (UR), and exit.
- D. Walk around back stage to Right Fourth entrance (R4). Enter about three steps, and stand there.

### QUESTIONS FOR TECHNIQUE PRACTICE NO. 3

#### For Entrances and Exits

- A. 1. Which turn do you make to go Upstage?
2. With which foot did you start walking Upstage?



stage Center (UC). Enter and walk downstage about 3 steps. Turn, and exit Upper Left (UL). Walk around behind stage to Left Fourth (L4). Enter about three steps. WATCH Upstage foot. Turns are the same.

Diagram 11

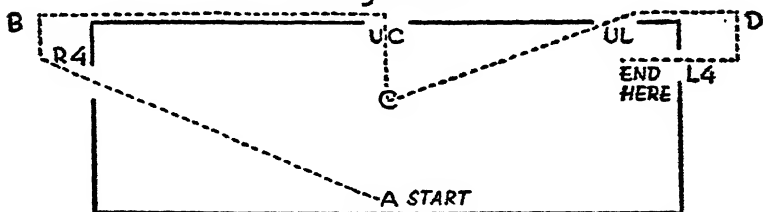


Diagram showing completed action of Technique Practice No. 4 For Entrances and Exits

## TECHNIQUE PRACTICE NO. 5

### For Entrances and Exits

- A. Stand off stage by Upstage Left Center (ULC). Enter through ULC. Cross Downstage Right (DR) to Right First (R1), and exit.
- B. Walk Back stage to Right Second (R2). Enter through R2. Cross Upstage Right Center (URC), and Exit URC.

## QUESTIONS FOR TECHNIQUE PRACTICE NO. 5

### For Entrances and Exits

- A. 1. Which foot did you use to enter ULC?
- B. 1. Which foot did you use to enter R2?

## ANSWERS TO TECHNIQUE PRACTICE NO. 5

### For Entrances and Exits

- A. 1. Right.
- B. 1. Left.

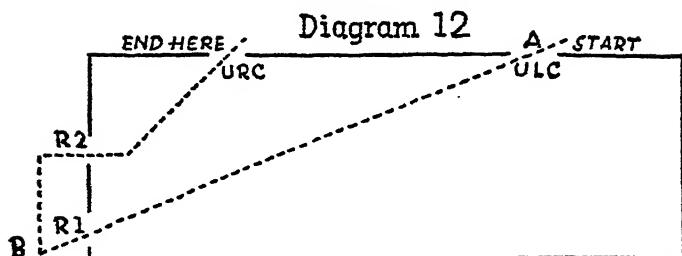


Diagram showing completed action of Technique Practice  
No. 5 For Entrances and Exits

## TECHNIQUE PRACTICE NO. 6

### For Entrances and Exits

Reverse Technique Practice No. 5 For Entrances and Exits. Stand off stage by Upstage Right Center (URC). Enter through URC. Cross Downstage Left (DL) to Left First (L1) and exit. Walk back stage to Left Second (L2). Enter through L2. Cross Upstage Left Center (ULC), and exit (ULC).

Watch turns and Upstage foot.

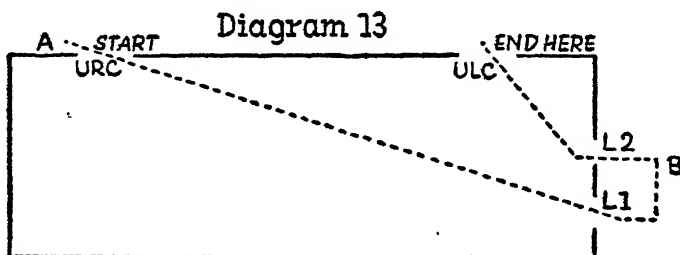
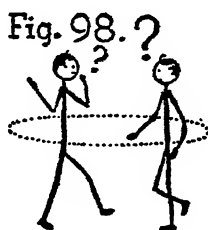


Diagram showing completed action of Technique Practice  
No. 6 For Entrances and Exits

In the above technique practice you have used all the entrances and exits. Entrances and exits are the same. When

you are off stage they are entrances—when you are on stage they become exits.

Remember the above are only exercises to get you familiar with entrances and exits. You do not walk in and out of exits and entrances in the above manner, unless you are looking for someone or some such action.



"Oscar" says he made a mistake on his entrances and exits and met himself coming back—Did You?

## ARM AND HAND MOVEMENTS

Correct arm and hand movements are most essential on the stage. So many actors and actresses seem awkward from the standpoint of the audience, and a great deal of this awkwardness can be traced to SELF CONSCIOUSNESS in the use of their arms and hands.

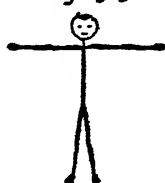
When you want to use your arms and hands, use them as if you really meant to do what you started. Do not clasp arms close to body to pick up book, lamp, etc. Don't make it look as if you were scared to death, or as if you were doing the most painful thing in the world.

When using your arms and hands, be as graceful as possible. The hands should be relaxed (that does not mean limp). The arms should be a little away from the body, and at all times

the elbow should be more or less bent, according to what you are doing.

For instance, if you were supposed to stretch out your arms and hands, don't put arms out perfectly straight.

Fig. 99



Wrong way—don't  
put arms out perfectly  
straight

Have your elbows bent and arms and hands in graceful position.

Fig. 100



Right way—elbows  
slightly bent

Even if you are standing with both arms hanging straight down at your sides, have elbows slightly bent.

The arm and hand movements should NEVER be jerky or sudden. Even if the play calls for sudden movement of the arms and hands, such as grabbing something, this should be done with a certain POISED speed. Swift, jerky movements do not make a natural, poised performance.

NEVER POINT with one finger on the stage, unless in a



comedy situation. But never, NEVER point with one finger in legitimate action. Instead indicate action of pointing with entire hand.

If you start to make a movement with the arms and hands, always complete it. For example, don't start to make a movement with the arms and hands, then suddenly feel awkward and stop in the middle of it, or do it so hurriedly that the audience would wonder what you were doing. COMPLETE the action with POISE, no matter how uncomfortable you feel.

Do not be afraid to HOLD a position once taken with the hands and arms. For instance, if you place your hand on your hip, do not put it there and then move it away at once. KEEP HAND on your hip until there is some natural reason to move it, or until the action of the play demands that you move it. Above all—BE AT EASE.

### UPSTAGE ARM AND HAND

In the use of the arms and hands the same stage technique applies as in all other movements. Use the Upstage hand and arm (whether it is your right or left) in practically ALL action. However, there are several exceptions to this rule. These will be taken up shortly.

### ARM OVER FACE

Always use Upstage arm and hand when it is necessary to place arm over face. You use this action in sobbing.

### WAVING GOODBYE

Use Upstage hand and arm ALWAYS.

### ARRANGING HAIR

Use Upstage arm and hand to arrange hair, to comb it, smooth it, or similar action.

## PICKING UP OBJECTS ON STAGE

Use the Upstage arm and hand to pick up objects from tables, chairs, davenport, fireplaces, dressers, beds, floors, and other places demanded by action of play.

If the objects are too large, naturally use both hands in lifting them.

If you receive some object or article from another actor or actress, or hand something to them, do so with your Upstage hand and arm.

## SMOKING

Use Upstage hand in picking up cigarette, pipe, or cigar. Smoke with Upstage hand, so as not to cover your face.

## WRITING LETTERS, MANUSCRIPTS, SIGNING PAPERS

If you are writing a letter, editing a script, signing papers, or using pen and ink or pencil and paper in any way, always use **RIGHT HAND**. Even if you are left handed, on the stage always use the right hand. This is only action, not actual writing, and it looks much better from the front. The only exception to this would be if there were special attention called in the play to the fact that you were a left-handed person. In that case, of course, you would write with the left hand.

## TURNING ON RADIO

Use Upstage hand to turn stations on and off.

## CATCHING A PERSON'S WRIST

Catch or grab a person's wrist with Upstage hand.

## SLAPPING A PERSON'S FACE

Always use the Upstage hand.

## HITTING A PERSON

If you hit anyone with whip or stick, use right hand.

## KNOCKING A PERSON OUT

To knock a person out with your fist, use either fist.

## EATING AND DRINKING

Always eat and drink, on the stage, with your right hand (even if you are left handed). That is, of course, unless there is some definite reason why you should use your left hand.

## SWEEPING AND DUSTING

Always use the right hand to sweep, dust, mop, run vacuum or carpet-sweeper, in baking and other household duties. Just a word about these duties. Don't be too realistic in doing them. That does not mean that you shouldn't actually work, but do them with a certain amount of ease. In other words don't put as much effort behind it as you would in your home.

Fig. 101



Do not sweep too hard  
—“Oscar” says it  
would be pathetic if  
you and the dust  
swept the audience  
out

### SERVING TEA—POURING WATER—AND LIKE ACTION

Serve tea, pour water and other beverages, with right hand.

### SETTING A TABLE

To set a table use both hands and arms.

### TO ARRANGE FLOWERS

Use both hands and arms to arrange flowers.

### TO OPEN A WINDOW

Use either one or two hands to open window.

### TO SHUT A WINDOW

Use either one or two hands to shut a window.

### TO OPEN DOORS

To open or close a door use Upstage hand and arm.

### MOVING CHAIRS—ARRANGING LAMPS—ETC.

Use both hands to move chairs, arrange lamps, or books in bookcase.

### OPENING BOXES OF FLOWERS

To open box of flowers, a dress box, or any kind of package, use both hands and arms.

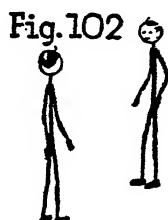
### TO HANDLE A GUN—KNIFE—OR DAGGER

Always use a gun, knife or dagger in the right hand, unless, because of the action of the play, the left hand is important.

REMEMBER—IN ALL HAND AND ARM ACTION—BE NATURAL AND EASY.

### RELATIVE POSITION TO ACTORS

Always when the action of the play demands that you stand near an actress or actor, stand on the line with them. Do not ever Upstage or Downstage anyone.



Don't Upstage an  
actor or actress

To Upstage an actress or actor makes it necessary for them to turn the back of their head to the audience when they speak to you.



Don't Downstage an  
actor or actress

To Downstage an actor or actress makes it necessary for you to turn the back of your head to audience.

Fig. 104



Always stand on direct  
line with actor or  
actress

**REMEMBER—ALWAYS STAND ON DIRECT LINE WITH ACTOR OR ACTRESS.**

### HANDING A LETTER OR SMALL OBJECT

If it is necessary for you to move toward someone and hand a letter or any small object, walk directly on a line with the individual and hand them the object or letter with Upstage hand and arm.

### WHISPERING TO SOMEONE

Always whisper to anyone, whether they are seated or standing, in their Upstage ear.

### DROPPING A NOTE OR LETTER

If you drop a note or letter on the floor, in a chair, or on a davenport, and this action is supposed to be accidental and unknown to you, DO NOT LOOK out of the corner of your eye to see if the note or letter has landed. Practice dropping the object from your hand, or having it fall out of your open pocketbook, or a book, until this becomes easy and looks as if the object were accidentally dropped.

Of course, if you are supposed to deliberately plant a letter or note, always put it into place with Upstage hand and arm.

## HELPFUL HINTS FOR ACTORS AND ACTRESSES

The Do's and Don't's listed under HELPFUL HINTS FOR ACTORS AND ACTRESSES and STAGE ETIQUETTE, which follow, have nothing to do with body movements, but we offer them to you under the heading of stage technique because they decidedly belong to the mechanical side rather than the emotional side of acting. They call attention to a few things we feel might be of help to the actor or actress.

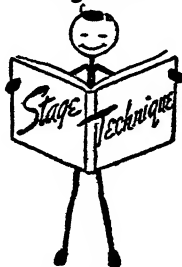
## SUMMARY OF HELPFUL HINTS FOR ACTORS

1. Do not lean or drape yourself on furniture or scenery.
2. Do not try to make pictures.
3. Poise is not posing.
4. Do not be affected in using hands, eyes and head. AVOID ALL MANNERISMS.
5. Check prop, or props, on prop table to see if they are there. If not, go to Property Man and have him locate same. If props are supposed to be on stage, ascertain if they are there. If not, again check with Property Man. (NOTE: PROPS are all objects or articles used by actor during a performance—such as books, telephone, suitcase, etc.)
6. Also check stage arrangement of furniture to see if it is correctly placed for action.
7. If telephone is to be used, check if it is there. If anything happens during performance that telephone is not on stage as directed, go to nearest exit and pretend telephone was supposed to be off stage.
8. Be sure knife or dagger is collapsible.
9. If gun is to be used, see that there are *blank* cartridges. Do not point gun direct at person. Aim gun to one side.
10. BE NATURAL AT ALL TIMES.

## STAGE ETIQUETTE

1. Don't "hog" stage. Remember it is the whole that makes the play, not you alone.
2. Never Upstage or Downstage a player.
3. Don't try to do something to attract the audience on other actor's lines.
4. Do not move on other player's lines, unless directed.
5. Do not "step" on another's lines—meaning, do not speak before your cue.
6. Give right cues.
7. Make no stage waits.
8. Do not talk to, or try to attract players off stage, while you are on the stage.
9. Do not talk in wings while play is on.
10. Give everyone a break. Remember that if you are good you don't have to "step" on anyone else's lines or laughs, or try to ruin their performance.
11. ALWAYS BE ON TIME FOR REHEARSALS AND PERFORMANCES.

Fig.105



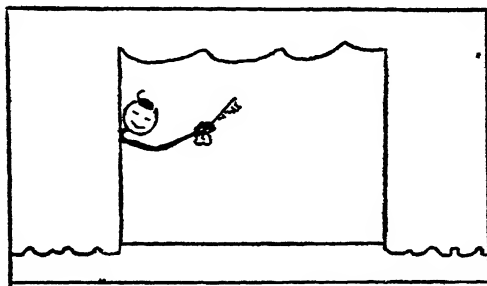
"Oscar" says always  
use the proper stage  
technique



We have endeavored in this book to cover the most important points in STAGE TECHNIQUE.

If the exercises and suggestions are sincerely applied they will give you a freedom in the use of your body which will forever erase from you all sense of self consciousness.

Fig. 106



"Here's hoping," says "Oscar," "that YOU find  
the key to the curtain"



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# *Stage Technique Made Easy*

by

Selma Paley Morosco and Athea Lounsbury

Among the many books that have been published, purporting to cover the technique of the theatre, a recent search has revealed that this is the only practical book that really tells the beginner just how to act on the stage.

In simple language, combined with diagrams and charts, the authors tell how to walk, how to turn, how to do such simple things as picking flowers, speaking to another person, turning the pages of a book, and many other stage procedures. The DO's and DO NOT's are so simply, yet so intelligently presented that the veriest beginner has no difficulty in seeing wherein he has made mistakes and what to do to avoid them.

The authors, Selma Paley Morosco and Athea Lounsbury, have spent years on the stage and in teaching and coaching for stage, radio, and motion picture.

*(Note: No instruction in voice appears in this book, inasmuch as the subject has been well covered in other books.)*